Taxi Zum Klo (Taxi To the Toilet)
directed, written, produced by and starring Frank Ripploh.

This movie has something to shock and delight kids of all ages above eighteen. German filmmaker Frank Ripploh has made a semi-autobiographical-verse-pornfilm in which he stars.

The thread of a plot is based on Rip- ploh's real-life relationship with co-star Bernd Brodersen, a quiet sort who would like to settle down in the suburbs. But Frank, a grade-school teacher, loves Bernd and the steady prospects of casual sex in public men's rooms. An obscure basis for a movie! So it would seem, but this film transforms its torrid potential and evolves into a polished and entertaining story of human spirit in search of fulfillment.

Frank is one of the most magnetic screen personalities to saunter down the road in quite a while. Homely, unpretentious and soft-spoken, he looks like an x-rated Chaplin as he steals a morning paper from his neighbor only to find himself stranded naked in the hallway. Later, he mimes this adventure for the benefit of his stu-
dents, becomes the kind of uninhibited educator that children are so eager to res-
pond to. In addition to his fierce sexual cravings, Frank has no desire to control them. When promiscuity lands him in the hospital with hepatitis, he steals away in a taxi to the nearest public men's room. It is this total lack of compunction which makes him such a likeable guy. He knows how to live for the moment and do it right. That Frank can juggle all of the com-
plexes of gay life in a straight world is a credit to his indomitable optimism. A dedicated teacher and loving "husband."

He has a normal perception of his mother and father. His compulsive forays into debauchery do not seem representative of mainstream gay life but rather the obse-
dive urges of a hyperactive gay man. As we marvel at the procession of gathered figs, drag queens and S&M freaks, it becomes clear that the erotic elements in Frank's flight from monogamy at age. This is not a general treatise on gay life, but an any more looking for Mr. Goodbar was a guide to dating.

Unfortunately, the subject matter and graphical depiction of sexual acts are going to restrict the exposure of this refreshing film. No matter what your sexual orienta-
tion is, you'll find something here that looks perverted. Women especially will be

Remember unrequited love? Gosh, that was a good record. Androids say that it's all right. You can write it off as an attempt to create a multifaceted image by not pinning down the vision in the words.

When I first listened to this release, I was puzzled. It didn’t have any of the qualities of redeeming social value. As far as I can remember, the song is "So Sad."

One, but from the receiving end. It's very

I left the best for last, as usual: "So Sad" has all of the best features of the rest of the album. It reeks of emotion, Faithfull’s vocal textures enhance the painful lyrics and there's even a beautiful piano intro.

My only possible gripe is that the lyrics are problematic, although I can write it off as an attempt to create a multi-faceted image by not pinning down the vision in the words.

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The lyrics are unforgettable, but what

The ticket was a beauty all their own. It's not a dance tune in any way, shape, or form. It pulls along contentedly, almost

The story is told in a simple, evocative way. The vocals are strong, yet hopeful that you'll stop and listen.

"Tenderness" catalogues, in its simple, moving way, the toll that love. The upstreet part is, when "passion lies down to die," it seems that the problems are only beginning. On the other hand, after listen-

I’m not so sure Faithfull’s vocal gruffness drives this piece, giving it a special quality that lingers in your memory.

Remember an unrequited love? God, that was a hot item with some of us when we were younger. It's written all over "Strange